1: Metraux E-5 (1934-1935) 1940
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501 knob is bulkier than those of other islands and lacks the beaked shape which
171 characterizes both the Marquesan and Mangarevan paddles. On one face of Tuamotuan paddles is a median flange which prolongs the handle and stops near the distal end, also provided with a knob. The other surface has a ridge continuous to the tip. Some Hawaiian paddles (109, p. 17) have a small rib at the tip. Cook Islands paddles are characterized by a raised flange.

CORDAGE

283 Cords (*hau*) were made of *hau* (*Triumfetta semitriloba*) or paper mul-
[824] berry bast. The bark was stripped off the tree, the outer surface scraped away, and the bast allowed to dry. The fibers were rolled on the bare thigh into strands which were twisted together. The number of plies in ropes varied according to the size and strength required. Now only fine cords are made, principally for trade. Geiseler (87, p. 49) says that bulrush bast was used for making ropes, but he is certainly mistaken, for bulrush fibers are not strong enough for cords and natives never mentioned the bulrush among the cordage material. A microscopic analysis by Dr. Roland W. Brown of the seine net (*kupenga maito*) in the National Museum in Washington showed that the twine was made of paper mulberry fibers. Thomson (215, p. 460) speaks of the *hau* bark and of a native hemp. No hemp grows on the island and it is impossible to know to what plant Thomson alludes. Braided human
[826] hair (*hiri*) was very popular on Easter Island for cords. Even in Tahiti the Easter Islanders made such braids (56, p. 321).

MATS

285 Mats were termed *moenga* (thing-to-sleep-on); thus the name defines the
[764] principal use. Mats were also worn by women instead of tapa cloaks. Dead people were wrapped in mats, and many mat fragments were found in the tombs. Rolled into big bundles, mats formed swimming floats (*pora*). Not a single mat is to be had nowadays, but natives remember the general principle of technique, which is illustrated in two reed mats collected by Geiseler and stored in the Museum für Völkerkunde, Berlin (pl. 2, *C*).

The reeds (*Scirpus riparius*) come from the lakes of Rano-aroi and Rano-kao. They were split open with the thumb nail and allowed to dry for a few days before the soft substance was scraped out with the nails. The strips were then sewn together with doubled lengths of *hau* string spaced at intervals along the length of the strips. For technique see figure 20.

The mat shown in plate 2, *C*, is 159 cm. long by 107 cm. wide. It has 16 weft lines which are spaced about 10 cm. apart or nearly 4 inches. Another mat in the Berlin Museum (VI.4971) is 195 cm. by 187 cm. An informant writes that the ends of the strips were fastened by two strings that were knotted around each strip, but this technique does not appear in the mat figured in plate 2, *C*.

BASKETS

Food that natives traded to the Cook expedition was presented in large mat bags of very neat workmanship (83, vol. 1, p. 590). A woman depicted

1: Metraux E-5 (1934-1935) 1940
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by Du Petit-Thouars' artist (65, atlas, pl. 44) has such a basket hanging at her side. It is large and has a rounded lower edge. Baskets procured by various expeditions are well represented in collections. 285

Baskets were made of bulrushes or of material stripped from the outer side of banana trunks. The rushes were split and dried, divided into strips with the thumb nail, and then plaited. Rush baskets are no longer made and all the specimens obtained by the Franco-Belgian Expedition, as well as those seen in museums, are of banana material. Such baskets are still made for trade. [439]

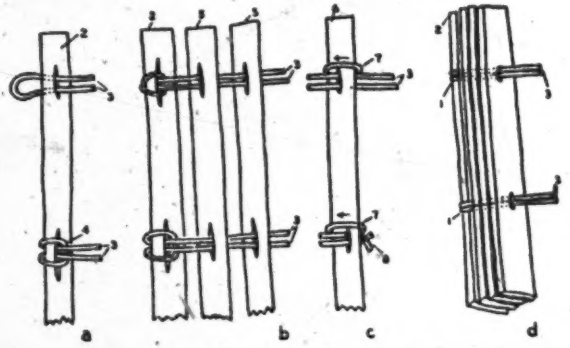

FIGURE 20.—Technique of rush mats: *a*, doubled end (1) of *hau* string was pushed through a slit made in first strip (2) forming the commencement edge, and the free ends (3) were drawn through the loop as in 4 to fix the string; *b*, double string (3) was passed through slits made in each succeeding strip (5, 5) until the required width of the mat was attained; *c*, one of the two strips (3), after passing through the slit on the last strip (6), made a complete turn (7) around the strip and the two ends were knotted together (8); *d*, in the completed mat, the strips were drawn close together so that the surface was formed of the edges of the opened out rushes and the connecting weft strings (3) were concealed except for the loops (1) on the first strip (2), and the knotted ends on the last strip.

The banana material consists of the dry parts of the leaf sheaths which enclose the trunk. It is torn off in wide strips which are cut to the required length of the wefts. The wide strips are split into narrower strips and these again are split into wefts of the required width but left unsplit at one end of the strip to make the plaiting commencement easier. The unsplit butt ends are crossed diagonally to provide sinistral and dextral wefts. This technique is widely spread and has been termed the double butt commencement by Buck who has described it in detail in the pandanus plaiting of the Cook Islands (33, p. 110) and Samoa (34, p. 217). The body of the basket is plaited in twilled twos and the bottom closed with a 2-course braid described in detail by Buck (30, pp. 134, 135) for Tongareva. Briefly, the basket which forms a cuff is pressed together so that the plaited edge of one rim comes together in a line. Commencing at the far end, the worker plaits the free ends of the wefts inclined toward her into a continuous braid and, when she reaches the near end, she continues the braid as a free 3-ply braid which she finishes off by making a half hitch with one ply around the other two plies. She reverses the

l: Metraux E-5 (1934-1935) 1940
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285 basket, and the wefts that were turned away from her in the first course are now inclined toward her. Commencing again at the far end, she braids the second course above the first and finishes off as before with a free tail fixed by a half hitch. The basket thus has a short free braid at each end of the bottom braid and the technique is identical with the 2-tail finish of Tongareva (30, p. 135, fig. 18, *f*).

The other edge formed by the unsplit ends of the wider strip is converted into a rim by running out the weft splits to form individual free weft ends. The Easter Island basket rim, according to Buck (personal communication), is peculiar in that it is made by two processes. The first is the forming of an edge by doubling over both sinistral and dextral wefts so that their free ends project on the outer side of the work and the second is the plaiting of the free ends into a 3-ply braid which is slightly below the rim edge. (See figure 21.)

The basket is plaited with its inner side out. On completion, the basket is turned inside out and the two tails at the bottom and the rim braid are inside the basket in their proper place.

[63] Simple color patterns in crossed diagonal lines are introduced by using black wefts from the natural dark-colored parts of the banana material.

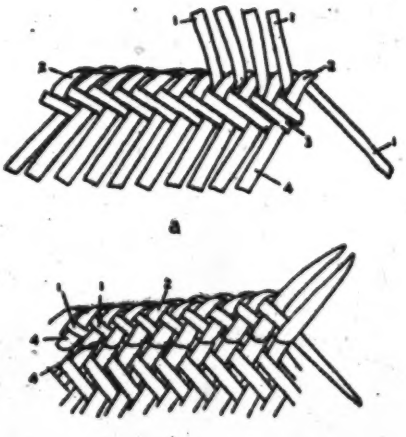

FIGURE 21.—Basket rim. *a*, first course: dextrals (1, 1) bent over rim at right angles to previous direction and caught under sinistrals (2), turned upward out of way of plaiting; the sinistrals (2) have also been turned at right angles over the rim and caught under two sinistrals (3) of the twill technique and the ends (4) left free; on the left, the dextral free ends are not shown and on the right, one (1) is shown in position before being turned upward: *b*, second course; the upper row of dextral free ends (1) engage the lower sinistral free ends (4) which are turned upward, to form a braid.

285 415 Baskets were named according to size, the smallest were called *kete-rau-hiri*; the carrying baskets were the *kete-turua* and were about 1 meter long and of the same width. The food taken from the earth oven was put into *turopa*. A basket was a *tukunga* when used as a tray for food.

1: Metraux E-5 (1934-1935) 1940
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natives for ornaments and especially for headdresses consisting of the most extraordinary things:

> Sometimes it was a hat decorated with buttons, a calabash, a half squash, or a sea bird whose carcass had been opened more or less carefully. One day I saw one of those fellows who had the funny idea of putting one bucket into another and covering his head with them. Another had found shoes left by the Peruvians. He had split them, joined them together and "shod" his head.

The immoderate fondness of the natives for headgear is well illustrated by the narratives of the first navigators who all complain about the loss of hats, which the natives coveted more than anything else. After a few hours ashore La Pérouse and his crew were hatless.

Today the Easter Islanders are still fond of headgear. Those who do not own European hats or caps of the Chilean navy, wear straw hats plaited by the women in a technique which was introduced from Tahiti about 1875. These straw hats, of European origin but adapted by the Tahitians, are made on Easter Island from narrow bands of plaited straw wound spirally and sewn together with needle and thread. They are often decorated with artificial flowers or chicken feathers. The style is the same for men and for women.

Formerly, men wore feather headdresses and women wore rush hats of a type entirely different from the modern ones. Some natives have been seen with wreaths of leaves or of dried seaweed on their heads. Even now one frequently sees a young girl with a wreath of leaves on her head worn more in fun than to adorn herself. Fifty years ago such decorations seem to have been more common. Geiseler (87, p. 35) mentions in his notes that "the young girls, besides other ornaments, wear daily green wreaths of leaves on their heads and flowers behind the ears, as in the Society Islands." A middle-aged native told me that women used to wear wreaths of sweet-smelling flowers from the *ngaoho* (*Caesalpinia bonduc*). I have seen young women plait the flowers of the *miro-tahiti* (*Melia azedarach*) and walk around proudly with heavy wreaths on their heads. The *miro-tahiti* is the only tree on the island which bears flowers that can be plucked for that purpose, and it has been introduced recently.

FEATHER HEADDRESSES

The feather headdresses of Easter Island preserved in European and American museums are of four types—circlets, diadems, crescents, and conical caps.

Circlets

Most of the early navigators who mention or describe feather headdresses refer to them as circlets, crowns, or diadems (186, p. 22; 90, p. 97; 53, vol. 1, p. 291; 15, p. 47). G. Forster (83, vol. 1, pp. 565-566) noticed that they were not all alike and he distinguished two kinds:

1: Metraux E-5 (1934-1935) 1940
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415 berry fiber running over the edge and through the doubled up border. The short ends are sewn together with continuous horizontal stitches across a band of paper mulberry bast 8 mm. wide which completely encircles the container. Some containers have two compartments and a small container has only one.

Other Headdresses

291 I was told that formerly the women occasionally wore on their heads pieces of tapa cloth, stained with turmeric; these were called *pouo roiroi*.

[578 765] A special circlet (*vanavana*) was worn by men "in delivering a challenge to combat for revenge" (215, p. 535). Geiseler (87, p. 28) mentions that the revengeful mourner (*timo-ika*) covered his head with "a rough crown made of horsehair" (Mus. für Völkerkunde, Berlin, VI.4977) about which his catalog gives the following information: "Headdress of horsehair to look like a woman. Name: *ivive*. This wig is used when a man calls secretly on a woman in order not to be noticed. These objects are rare and these were the only specimens."

301 114 According to Tepano, men and women of the past often wore a sort of "comb" (*harihari*) in their hair. In this ornament, feathers were tied to small sticks with strips of paper mulberry, banana, or *hau* bark. Since no specimen of this kind of comb has been preserved and since none of the early or recent voyagers to Easter Island mention it, the truth of Tepano's statement may be doubted.

Women's Hats

291 Until the middle of the nineteenth century the women wore a special kind of hat (*hau pouo*), which is described by G. Forster (83, vol. 1, p. 566): [285] "The women wore a great wide cap, made of very neat mat-work; it was pointed forwards, formed a ridge along the top, and two large lobes behind on each side, which we found extremely cooling for the head." No specimen of these hats for women has been preserved. However, they have been figured by Cook (53, vol. 1, p. 290) and La Pérouse (130, pl. 11). Such hats are [532] carved on the heads of two images of women in Bishop Museum. These images are not very ancient, but were certainly made when these headdresses were still in use. The two lobes are larger on the back than on the front and are raised on both ends. The general form of the hat is elliptical and was worn lengthwise. From Cook's plate we may infer that these hats were made of small plaited strips sewn together like modern straw hats of European type.

Headdresses of Unusual Type

The Peabody Museum at Cambridge has two Easter Island headdresses which represent types that are neither mentioned in the literature nor remem-

1: Metraux E-5 (1934-1935) 1940
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bered by modern natives. The origin of these hats cannot be doubted for the technique, the material, and the decoration are typical for Easter Island.

One of these headdresses (fig. 26, *b*) is a hat with a rounded crown and a narrow brim made of bulrush bands plaited in check. These bands are wound spirally and held together with strips of bulrush. The outside of the hat is covered with a piece of painted tapa.

On each side of the crown there is a human face modeled in relief and painted on the tapa. The outline of the face is formed by two superimposed rolls of bulrush wound with a strip of paper mulberry bast sewn onto the crown. The nose is a rounded prominence of the same material and fixed in the same way in the middle of the face. These crude features are covered with painted tapa. The eyes and the mouth are painted black, the nose and the cheeks are red. The tapa covering the brim is decorated with a red band and a series of black dots. On the top of the crown a red band alternates with a white one. Some dots and lines are still visible.

The hat was held in position by a 2-ply fiber string passing under the chin.

The other headdress (fig. 26, *a*) is a circlet with a human face in front. It is completely covered with tapa, which prevents any close study of the technique of the frame. The ring forming the circlet is made of two bulrush rolls tied together with *hau* strings. The front part of the headdress is modeled into a grotesque human face by means of bulrush rolls sewn to the foundation ring. The eyebrows are two wide arches raised above the ring, the cheeks bulge as if stuffed. An oval ring outlines the protruding mouth. The nose is a round protuberance between the eyebrows and the mouth. The eyes are oval discs of tapa and bulrush sewn to the tapa covering.

On the top of the eyebrow arch is a horizontal black line, on each side of which are alternating fields of red and black dots separated by vertical black lines. A wide band of red crosses the region of the eyes and the nose. On both cheeks there is outlined an elongated oval pointed toward the back, whose surface is covered by alternate fields of red and black dots separated by vertical lines. Similar dots occur on the mouth region. These motifs probably represent tattooing.

FIGURE 26.—Headdresses: *a*, tapa-covered circlet with human face in front, inner diameter 30 cm., height of face 12 cm. (Peabody Mus., Cambridge, 53541). *b*, hat of plaited bulrush covered with painted tapa with shallow crown and narrow brim: 1, part uncovered showing plaited foundation; 2, bulrush bands defining uncovered face; 3, covered bulrush bands defining covered face (Peabody Mus., Cambridge, 53540).

COMPARISON WITH OTHER POLYNESIAN HEADDRESSES

The feather circlets of Easter Island are similar to feather headdresses described by Laval for Mangareva (28, p. 172). Circlets of pigeon or frigate

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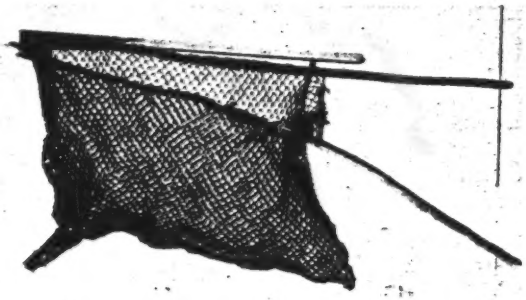

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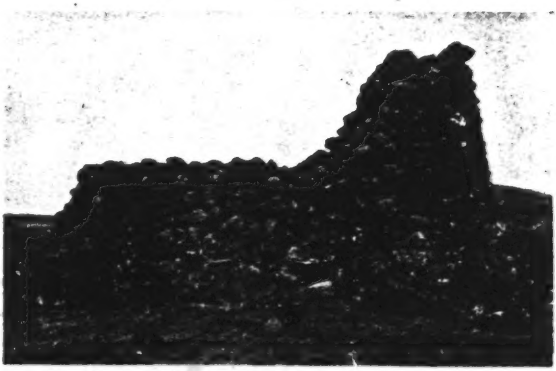

B

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C

A, DOUBLE-HANDLED DIP NET, BAG 76 CM. DEEP, 140 CM. LONG, MESHES 2 CM. WIDE, POLES 149 AND 161 CM. LONG (MUS. F. VOLKERKUNDE, BERLIN, VI.4962); *B*, TURTLE WATCHTOWER (TUPA) NEAR LA PEROUSE; *C*, REED MAT (MUS. F. VOLKERKUNDE, BERLIN, VI.4970).

[End Plate II]

9: Forster T-5 (1774) 1777
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1774. MARCH. round portion of the black glaſs above-mentioned inſtead of eyes. They had likewiſe ſome ſmall crooked human figures made of wood, of which we could not learn the uſe or ſignification; we did not, however, think that our ignorance on this ſubject intitled us to call them idols, which is too commonly the judgment paſſed upon the works of art of unknown nations.

"After leaving this hut we ſtill advanced to the northward, without ſeeing any new objects. A man and a woman met us from ſome neighbouring houſes, each with a large matted bag, of very neat workmanſhip, filled with hot potatoes, and placed themſelves by the ſide of the path where we were to paſs. As we came on, the man preſented each of us with ſome of the roots, and having diſtributed a portion to the whole party, he ran with amazing ſwiftneſs to the head of our file to ſhare out the reſt, till he had given away the whole. He received a large piece of cloth from me, which was the only requital for an inſtance of hoſpitality, of which I never ſaw the like even at Taheitee. Soon after the natives told us their *aree*, or *hareekee*, or king was coming towards us. Several men came on before him, and diſtributed ſugar-canes to us all in ſign of friendſhip, at the ſame time pronouncing the word *heeo* *, which ſignifies friend. We now ſaw the king ſtanding on a hill, and walked up to him, Mr. Pickerſgill and myſelf making him

* *Hoo* at the Society Iſles; *Woo* at the Friendly Iſles.

ſome